Resources

R1 Response Logs

R7 Notice & Note Handbook

R20 Using a Glossary

R21 Glossary of Academic Vocabulary

R22 Glossary of Critical Vocabulary

R26 Index of Skills

R31 Index of Titles and Authors

R32 Acknowledgments

HMH *Into Literature* Resources

For more instruction and practice, access the *Into Literature* Resources and Interactive Lessons.

© Houghton Mifflin Harcourt Publishing Company

UNIT
1

Response Log

Use this Response Log to record your ideas about how each of the texts in Unit 1 relates to or comments on the **Essential Question.**

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

Mirror Image	
Not Everything It Seems	
Two Legs or One?	
The Song of Wandering Aengus	
Eldorado	
from Monster	
from Monster: A Graphic Novel	

© Houghton Mifflin Harcourt Publishing Company

UNIT 2

Response Log

Use this Response Log to record your ideas about how each of the texts in Unit 2 relates to or comments on the **Essential Question.**

ESSENTIAL QUESTION:
How do actions define us?

Heartbeat	
The Flight of Icarus	
Icarus's Flight	
Rogue Wave	
Women in Aviation	
Thank You, M'am	
A Police Stop Changed This Teenager's Life	

© Houghton Mifflin Harcourt Publishing Company

UNIT 3

Response Log

Use this Response Log to record your ideas about how each of the texts in Unit 3 relates to or comments on the **Essential Question.**

ESSENTIAL QUESTION:
Is space travel a daring adventure or a dangerous risk?

Dark They Were, and Golden-Eyed	
Martian Metropolis	
Challenges for Space Exploration	
What If We Were Alone?	
Seven Minutes of Terror	
Humans Need to Explore Outer Space	
Let Robots Take to the Stars	

© Houghton Mifflin Harcourt Publishing Company

UNIT 4

Response Log

Use this Response Log to record your ideas about how each of the texts in Unit 4 relates to or comments on the **Essential Question.**

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Allied with Green	
Never Retreat *from* Eyes Wide Open	
from Mississippi Solo	
The Drought	
Ode to enchanted light / Oda a la luz encantada	
Sleeping in the Forest	
from Trash Talk	
You're Part of the Solution	

© Houghton Mifflin Harcourt Publishing Company

UNIT
5

Response Log

ESSENTIAL QUESTION:
How do games impact our lives?

Use this Response Log to record your ideas about how each of the texts in Unit 5 relates to or comments on the **Essential Question.**

Ball Hawk	
Get in the Zone: The Psychology of Video-Game Design	
It's Not Just a Game!	
from The Crossover	
Double Doubles	

© Houghton Mifflin Harcourt Publishing Company

UNIT 6

Response Log

Use this Response Log to record your ideas about how each of the texts in Unit 6 relates to or comments on the **Essential Question.**

ESSENTIAL QUESTION:
How can changing the world change you?

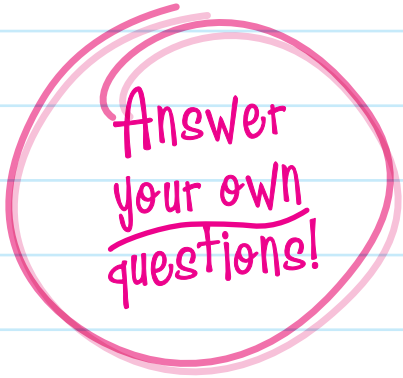
Sometimes a Dream Needs a Push	
Craig Kielburger Reflects on Working Toward Peace	
from It Takes a Child	
A Poem for My Librarian, Mrs. Long	
Frances Perkins and the Triangle Factory Fire	
from Ashes of Roses	

© Houghton Mifflin Harcourt Publishing Company

NOTICE & NOTE
Handbook

Get More Out of What You Read

Two educators spent years working with students and reading and rereading the books that students read most. They identified a handful of common things authors include in literary and informational texts that signal the reader to pay attention. They call them **signposts.** When you notice a signpost and think about it, you can take control of your own reading.



Learn more about the signposts below.

SIGNPOSTS FOR LITERARY TEXTS
(such as poetry, plays, and fiction)

CONTRASTS AND CONTRADICTIONS
p. R8

AHA MOMENT
p. R9

TOUGH QUESTIONS
p. R10

WORDS OF THE WISER
p. R11

AGAIN AND AGAIN
p. R12

MEMORY MOMENT
p. R13

SIGNPOSTS FOR INFORMATIONAL TEXTS
(such as articles and arguments)

BIG QUESTIONS
p. R14

CONTRASTS AND CONTRADICTIONS
p. R15

EXTREME OR ABSOLUTE LANGUAGE
p. R16

NUMBERS AND STATS
p. R17

QUOTED WORDS
p. R18

WORD GAPS
p. R19

©Maximova Evgeniya/Shutterstock; symbols ©teploleta/Adobe Stock, speech bubbles ©art_of_sun/Adobe Stock; ©Ginger Lemon/Adobe Stock; ©Annaartist/Shutterstock; letter W ©Yaten Tau/Shutterstock, arrows ©Maximova Evgeniya/Shutterstock

© Houghton Mifflin Harcourt Publishing Company • Image Credits: (t) ©Luria/Shutterstock; (t to b, l to r) ©Maximova Evgeniya/Shutterstock; ©TonTonic/Shutterstock; letter T ©Yaten Tau/Shutterstock, question mark ©Roman Sigaev/Shutterstock, ©art_of_sun/Adobe Stock, ©teploleta/Adobe Stock;

Contrasts and Contradictions

LITERARY ANALYSIS CONNECTION

Paying attention to Contrasts and Contradictions can help you analyze

- *character development*
- *internal conflict*
- *theme*
- *relationship between setting and plot*
- *mood*

Contrasts and Contradictions occur either when there is a sharp contrast between what we would expect and what we observe happening, or when a character behaves in a way that contradicts previous behavior or well-established patterns. Contrasts and Contradictions can occur with setting, too.

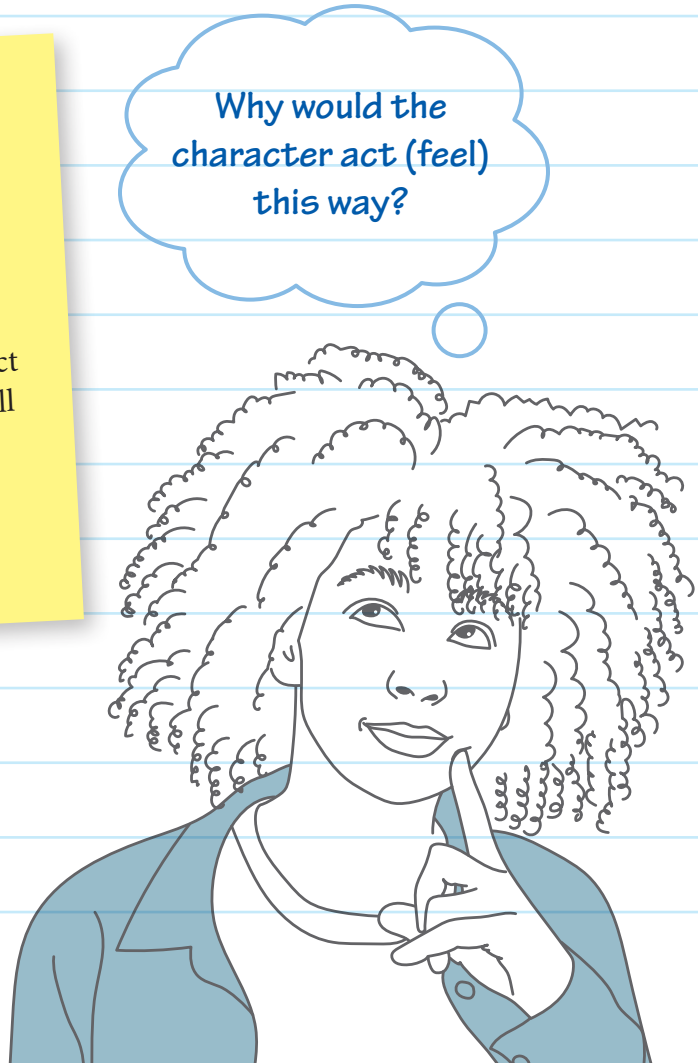
Read carefully and be alert for moments when a character begins acting or thinking in a new way, or in a way that surprises you because it's not how most people would react. Words like *but* or *despite* can provide clues to these differences.

When you notice Contrasts and Contradictions, pause. Think about what this unexpected or unusual behavior tells you about the character or setting.

A good question to ask is . . .

I was drenched, and the canoe was filling up quickly. Anything in the canoe that could float was floating. If the rain continued for long or if the wind kept up strong and the rain kept spilling into the canoe, I would sink. But I was not worried, hardly more than concerned. In fact I enjoyed the feeling of the water all around me and on me, enveloping me like a cocoon, and despite the drama I felt no real threat.

—from *Mississippi Solo*, p. 346



© Houghton Mifflin Harcourt Publishing Company • Image Credits: (tl) ©Luria/Shutterstock; (t) ©Maximova Evgeniya/Shutterstock; (b) illustration adapted from ©Heijo/Shutterstock

Aha Moment

Ed
Notice & Note Peer Coach Videos

An **Aha Moment** occurs when characters realize something that shifts the way they act or what they understand about themselves, others, or the world.

Be alert for these realizations, because they often mark important turning points.

Some phrases that can signal an Aha Moment are:

I realized . . .
The idea came to me . . .
It occurred to her . . .
Suddenly she thought she understood . . .

When you notice an Aha Moment, pause. Think about what effect the character's new knowledge might have on the story.

A good question to ask is . . .

How might this change things?

Alice stared at her mother, but again her mother avoided her eyes. Suddenly Alice thought she understood the elaborate cake. She made it because she felt guilty, Alice thought, guilty for thinking, way down deep, that I'm not really the same daughter she knew before.

—from "Mirror Image," p. 13

LITERARY ANALYSIS CONNECTION

Paying attention to Aha Moments can help you analyze

- *character development*
- *internal conflict*
- *plot*

© Houghton Mifflin Harcourt Publishing Company • Image Credits: (tr) ©Luria/Shutterstock; (t) ©TonTonic/Shutterstock; (b) illustration adapted from ©deagreez/Adobe Stock

Tough Questions

LITERARY ANALYSIS CONNECTION

Paying attention to Tough Questions can help you analyze

- *internal conflict*
- *theme*
- *character development*

Tough Questions are questions characters raise that reveal their inner struggles.

Be alert to the times when characters ask themselves difficult questions, or when others ask questions that make a character think hard or feel deeply. At these moments, you can learn about characters' internal conflicts and gain insight into the theme of the story.

Tough Questions are sometimes expressed as statements, but ones that reveal difficult trade-offs or hard truths. Some phrases that can signal Tough Questions are:

Why can't he . . .
Should she . . .
What should I tell him . . .
I couldn't figure out whether to . . .

When you notice Tough Questions, pause. Think about what the questions suggest about the character or the theme and how these struggles might affect the rest of the story.

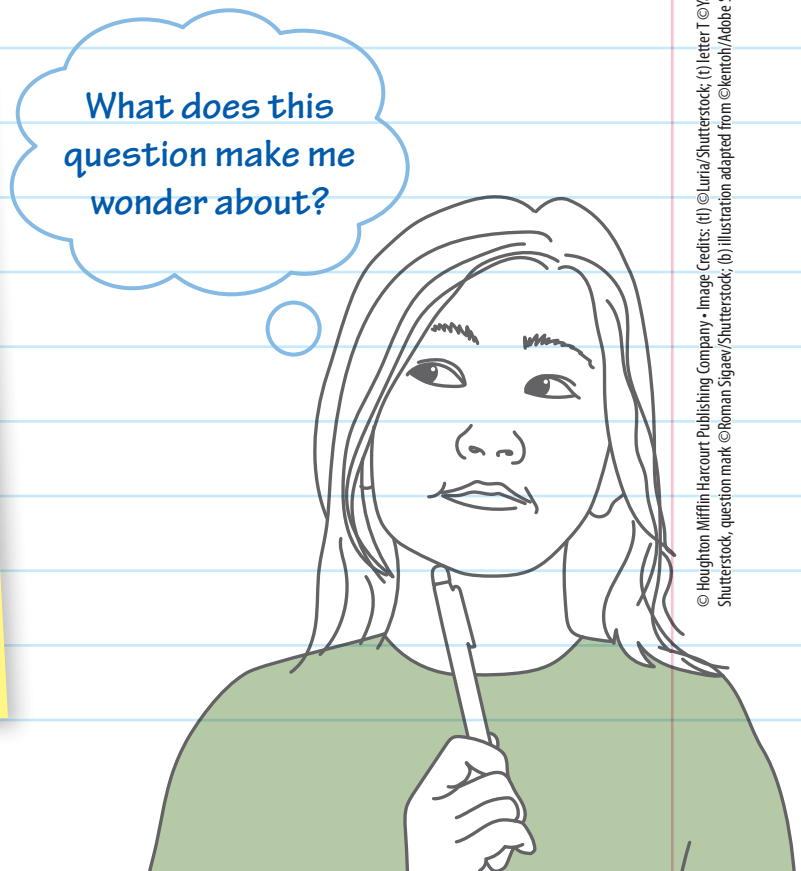
A good question to ask is . . .

The calf legs cooked quickly indeed, and when Goha's wife took the lid off the pot, she saw that they were done wonderfully well—so wonderfully well that the smell of them was sweeter to her than any rose.

"I'd better taste one," she told herself. "Just to be sure they're done, of course. Just a taste."

Ah, but the meat was tender and perfectly cooked. She took a second taste, a third. And suddenly there was nothing more to taste. She had eaten the entire calf's leg! The wife worried, "I can't tell Goha how greedy I was! But what *am* I to tell him?"

—from "Two Legs or One?" pp. 35–36



© Houghton Mifflin Harcourt Publishing Company • Image Credits: (tl) ©Luria/Shutterstock; (t) letter T ©Yaten Tau/Shutterstock, question mark ©Roman Sigaev/Shutterstock; (b) illustration adapted from ©kentoh/Adobe Stock

Words of the Wiser

Ed
Notice & Note Peer Coach Videos

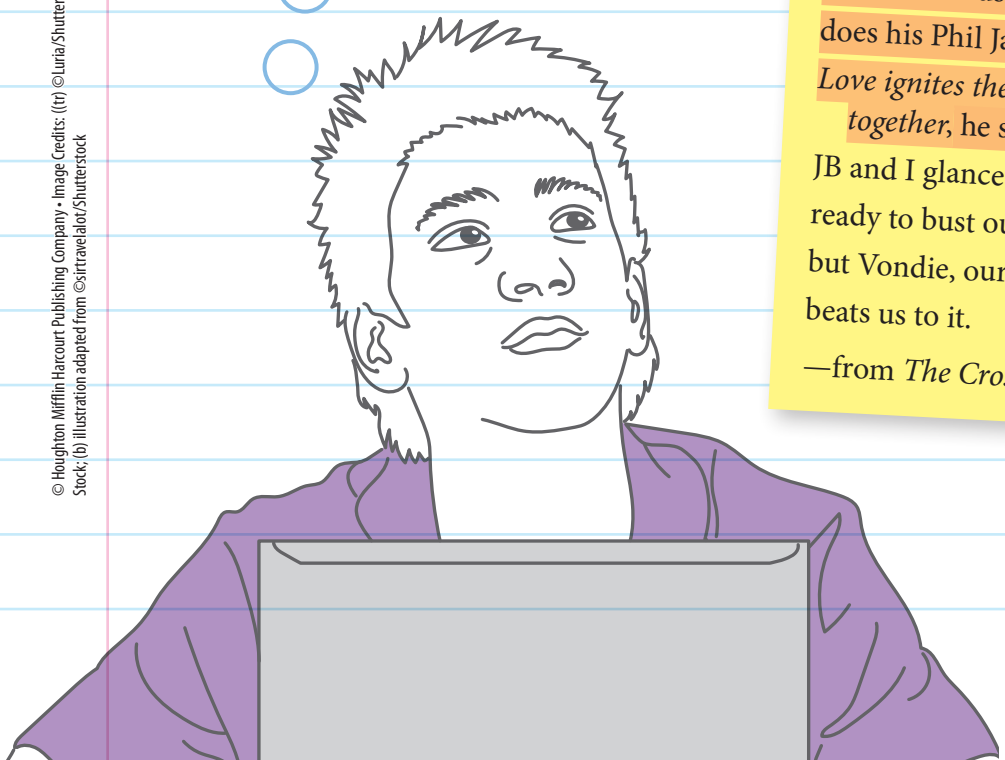
Words of the Wiser are pieces of advice or insights a wiser character, who is usually older, offers about life to the main character.

Look for moments when a character is receiving advice or wisdom about how to deal with a difficult problem or decision. These moments often occur when a character is wrestling with an inner conflict, and the advice can offer clues to the theme of the story.

When you notice Words of the Wiser, pause. Think about what the advice or insight suggests about the story's theme and how it is likely to affect the way the character deals with a problem or decision.

A good question to ask is . . .

What's the life lesson and how might it affect the character?



LITERARY ANALYSIS CONNECTION

Paying attention to Words of the Wiser can help you analyze

- *theme*
- *internal conflict*
- *relationship between character and plot*

Our mom, a.k.a. Dr. Bell, a.k.a. The Assistant Principal,
is talking to some of the teachers
on the other side of the gym.
I'm feeling better already.
Coach calls us in,
does his Phil Jackson impersonation.
Love ignites the spirit, brings teams together, he says.
JB and I glance at each other,
ready to bust out laughing,
but Vondie, our best friend,
beats us to it.

—from *The Crossover,* pp. 448–449

© Houghton Mifflin Harcourt Publishing Company • Image Credits: ((tr) ©Luria/Shutterstock; (t) ©art_of_sun/Adobe Stock; (b) illustration adapted from ©sirtravelalot/Shutterstock

Again and Again

LITERARY ANALYSIS CONNECTION

Paying attention to Again and Again can help you analyze

- *plot*
- *setting*
- *symbolism*
- *theme*
- *character development*
- *conflict*
- *mood*

Again and Again is when events, images, or particular words recur over a portion of the story or novel.

Authors include these words, images, or events Again and Again to

- reveal things about character motivation
- offer insight into the story's theme
- make connections between elements of the plot
- help create the story's mood

When you notice the Again and Again signpost, pause. Think about the meaning the repeated words, images, or events might have and how it relates to the setting, plot, theme, or character development.

A good question to ask is . . .

Why might the author bring this up again and again?

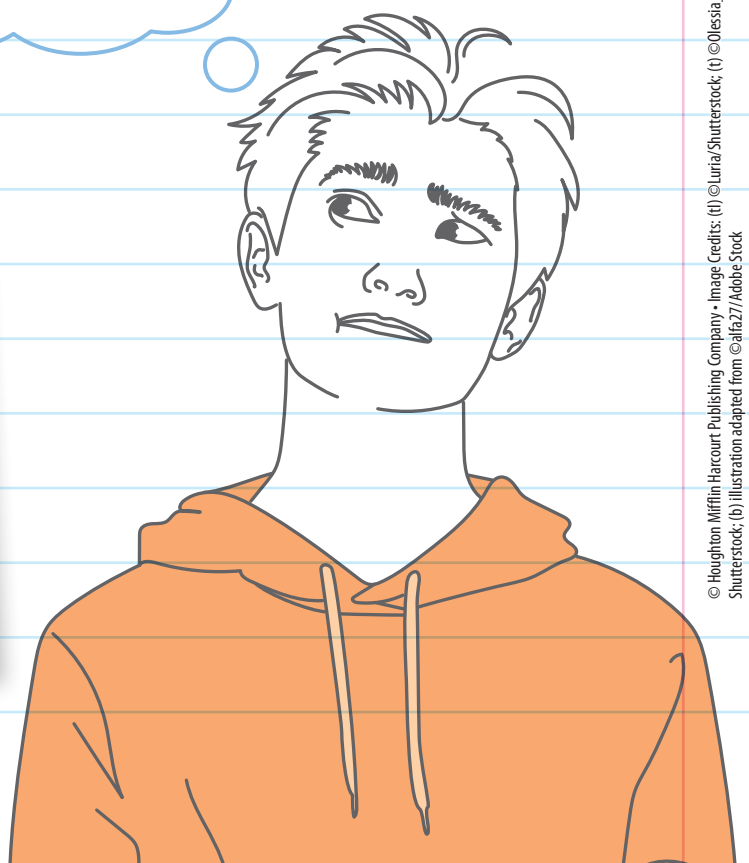
Lucy truly loved the words *pocket park*.

She loved community gardeners with purple bandannas tied around their heads. She loved their wild projects—rosemary grown so big you could hide in it.

She loved roofs paved with grass.

She loved the man in New York City—Robert Isabell—who planted pink impatiens on the metal overhang of his building.

—from "Allied with Green," pp. 321–322



© Houghton Mifflin Harcourt Publishing Company • Image Credits: (tl) ©Luria/Shutterstock; (t) ©Olessia_Art/Shutterstock; (b) illustration adapted from ©alfa27/Adobe Stock

Memory Moment

Ed
Notice & Note Peer Coach Videos

A **Memory Moment** occurs when a character has a recollection that interrupts the forward progress of the story.

Be alert for places where the character is thinking about something that occurred at an earlier time. These moments can

- provide insight into the current situation
- explain character motivation
- offer insight into the theme of the story

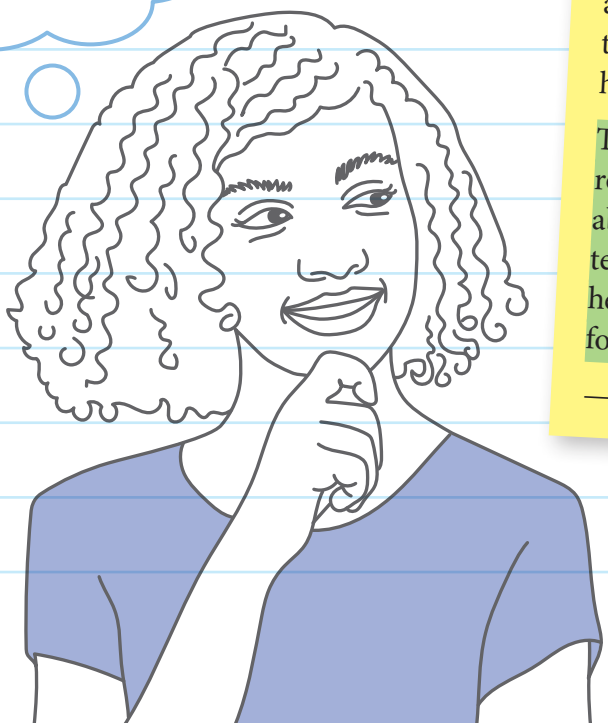
Some phrases that can signal a Memory Moment are:

She remembered the first time she . . .
The photo reminded him of when . . .
I recalled the last time I had . . .
Back then they had . . .

When you notice a Memory Moment, pause. Think about why the author included this detail from the past.

A good question to ask is . . .

Why might this memory be important?



Almost half an hour passed, and he finally broke down and sobbed. His right fist was bloody from the constant pounding. Why hadn't *he* gone below to make the stupid sandwiches? Scoot would have been at the wheel when the wave grasped the *Sea Dog*. His young sister, with all her life to live, would be alive now.

They'd had a good brother-sister relationship. He'd teased her a lot about being pint-sized and she'd teased back, holding her nose when he brought one girl or another home for display. . .

—from *Rogue Wave*, p. 141

LITERARY ANALYSIS CONNECTION

Paying attention to Memory Moments can help you analyze

- *character development*
- *theme*
- *plot*
- *relationship between character and plot*

© Houghton Mifflin Harcourt Publishing Company • Image Credits: (tr) ©Luria/Shutterstock; (t) ©art_of_sun/Adobe Stock; (b) illustration adapted from ©Daniel Ernst/Adobe Stock

Big Questions

When you read any informational text or argument, it's important to remember that the author is presenting only one version of the truth. This version may be factual and mostly free of bias, or it may include slanted, overstated, or even untrue claims or descriptions. Either way, you have to think critically about the author's relationship to the topic. That's why it's important to approach these texts from a **Questioning Stance,** or position. To do that, keep these three **Big Questions** in mind as you read:

- What surprised me?
- What did the author think I already knew?
- What changed, challenged, or confirmed what I already knew?

These questions will not only help you evaluate what you read and avoid falling for things that aren't entirely true, they will also help make the things you read more interesting. In addition, they can help you get to the root of things that might confuse you. The chart below gives more detail about each of the Big Questions.

What surprised me?	Look for parts of the text that make you think "really!?", and put an exclamation point there. **You might think:** • *"I didn't know that!"* • *"Really? Is that true?"* • *"Oh! Now I get it."* • *"How could anyone think that way?"* or *"I hadn't thought of it that way."*
What did the author think I already knew?	Look for places where the language is tough or where the author is writing about things you don't know much about, and put a question mark there. **You might think:** • *"The author thought I'd know what this word means."* • *"The author thought I could picture this."* • *"The author thought I'd know something about this."* • *"The author thought I'd get how this happens."*
What changed, challenged, or confirmed what I already knew?	Look for ideas that change your thinking. Put a *C* by those places. **You might think:** • *"I realize now . . ."* • *"This makes me rethink my opinion about . . ."* • *"That supports what I already thought."*

© Houghton Mifflin Harcourt Publishing Company • Image Credits: (tl) ©Luria/Shutterstock; (t) ©teploleta/Adobe Stock

Contrasts and Contradictions

Ed
Notice & Note Peer Coach Videos

Contrasts and Contradictions occur either when the author shows you how ideas, things, events, or people differ from one another, or when you come across something that goes against what you would have expected.

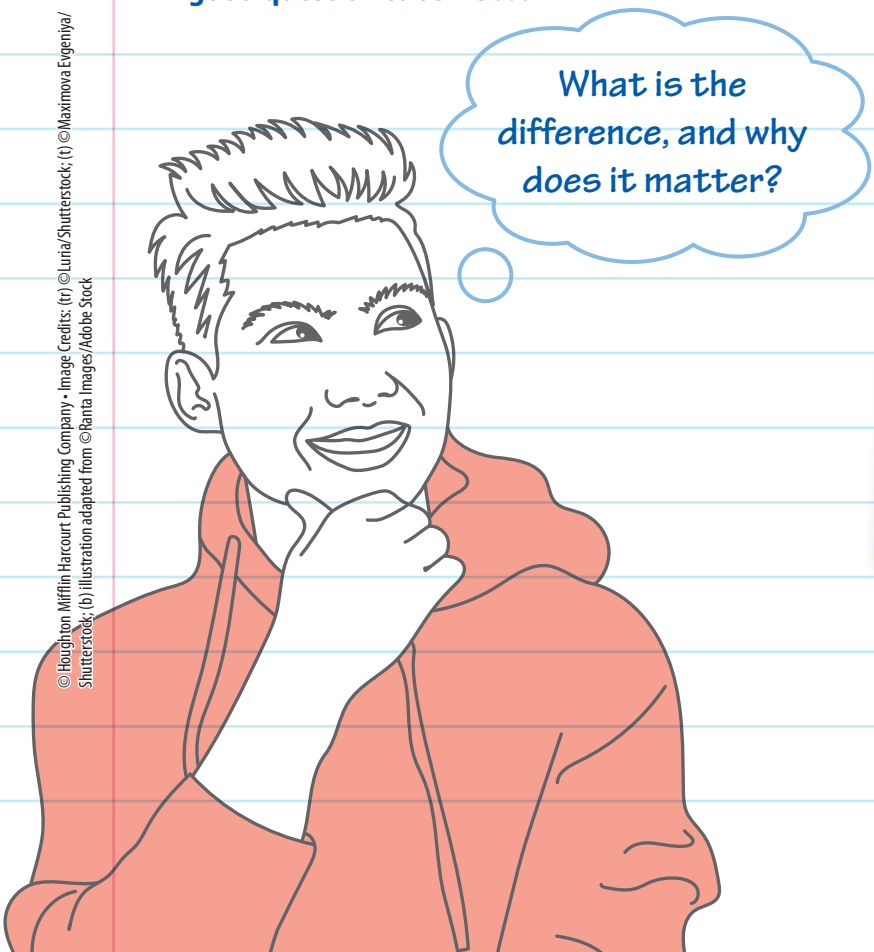
To help you find Contrasts and Contradictions within the text, look for signal words and phrases such as

- although
- but
- instead of
- however
- nevertheless
- otherwise
- unlike

For Contrasts and Contradictions between the text and your own expectations, be on the lookout for things that surprise you as you read.

When you notice Contrasts and Contradictions, pause. Think about why the author may have chosen to focus on these differences or how your knowledge contrasts with what's described in the text.

A good question to ask is . . .



When our standard of living is threatened by scarcity and side effects, you'd think we'd cut back. Instead, the common response is to maintain it at any cost. Bluefin tuna is in steep decline, but the tuna-loving Japanese are catching all they can. We know our freshwater aquifers are limited, but we're draining them faster rather than slower. . . .

—from "Never Retreat," p. 332

RELATED READING SKILLS

- Compare and contrast
- Generalize
- Identify main idea
- Infer
- Identify cause and effect
- Identify details
- Understand author's purpose or bias

© Houghton Mifflin Harcourt Publishing Company • Image Credits: (tr) ©Luria/Shutterstock; (t) ©Maximova Evgeniya/Shutterstock; (b) illustration adapted from ©Ranta Images/Adobe Stock

Extreme or Absolute Language

RELATED READING SKILLS

- Draw conclusions
- Generalize
- Identify author's point of view
- Identify main idea
- Infer
- Recognize hyperbole
- Identify cause and effect
- Understand author's purpose or bias

Extreme or Absolute Language occurs when the author uses language that leaves no room for doubt, allows for no questions, and may seem to exaggerate or overstate a claim.

This language includes words such as

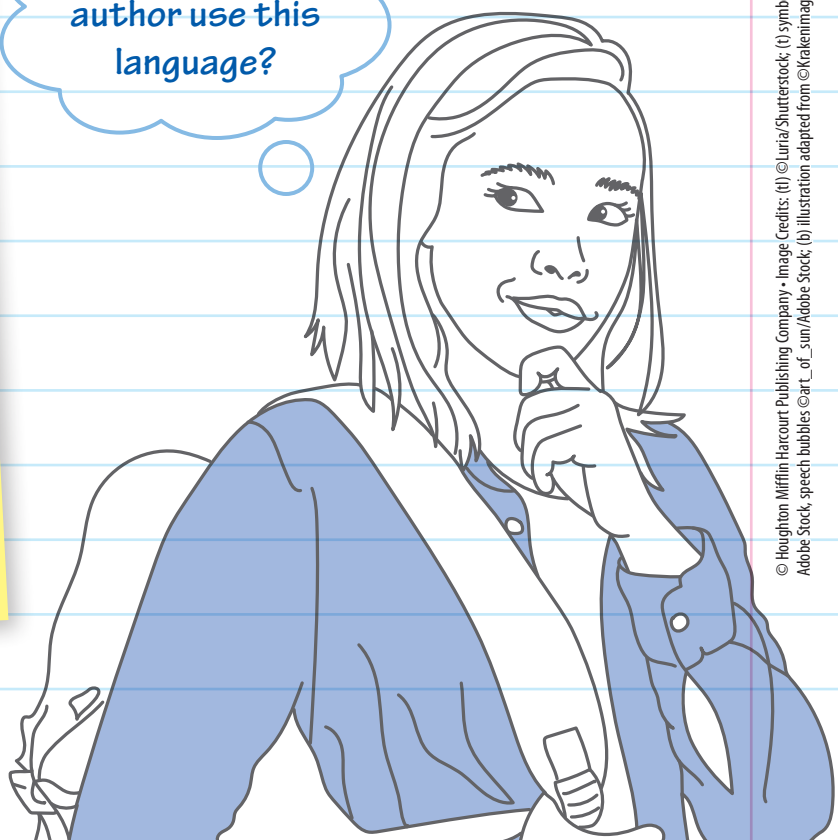
- all
- every
- always
- must
- no one
- never
- totally
- perfectly
- unarguably

It can also include dramatic phrases intended to cause a strong reaction, as such "blood-sucking monster," "absolutely destroy," or "it is imperative."

When you notice Extreme or Absolute Language, pause and think. The author might be expressing strong feelings, or they may be overstating things or even trying to mislead the reader. This language can reveal things about the author's purpose or bias.

A good question to ask is . . .

Why did the author use this language?



For decades, science-fiction novels, movies, and TV shows fired our curiosity. After the real-life *Apollo 11*'s moon mission in 1969, enthusiasm for new discoveries soared. Now, well into the twenty-first century, we must face the fact that these same questions are still unanswered. With so much human investment made, we must go forward, fully embracing space exploration as an important priority. Our future in space depends on science.

—from "Humans Need to Explore Outer Space," p. 276

© Houghton Mifflin Harcourt Publishing Company • Image Credits: (tl) ©Luria/Shutterstock; (t) symbols ©tepsleta/Adobe Stock, speech bubbles ©art_of_sun/Adobe Stock; (b) illustration adapted from ©Krakenimages.com/Adobe Stock

Numbers and Stats

Ed
Notice & Note Peer Coach Videos

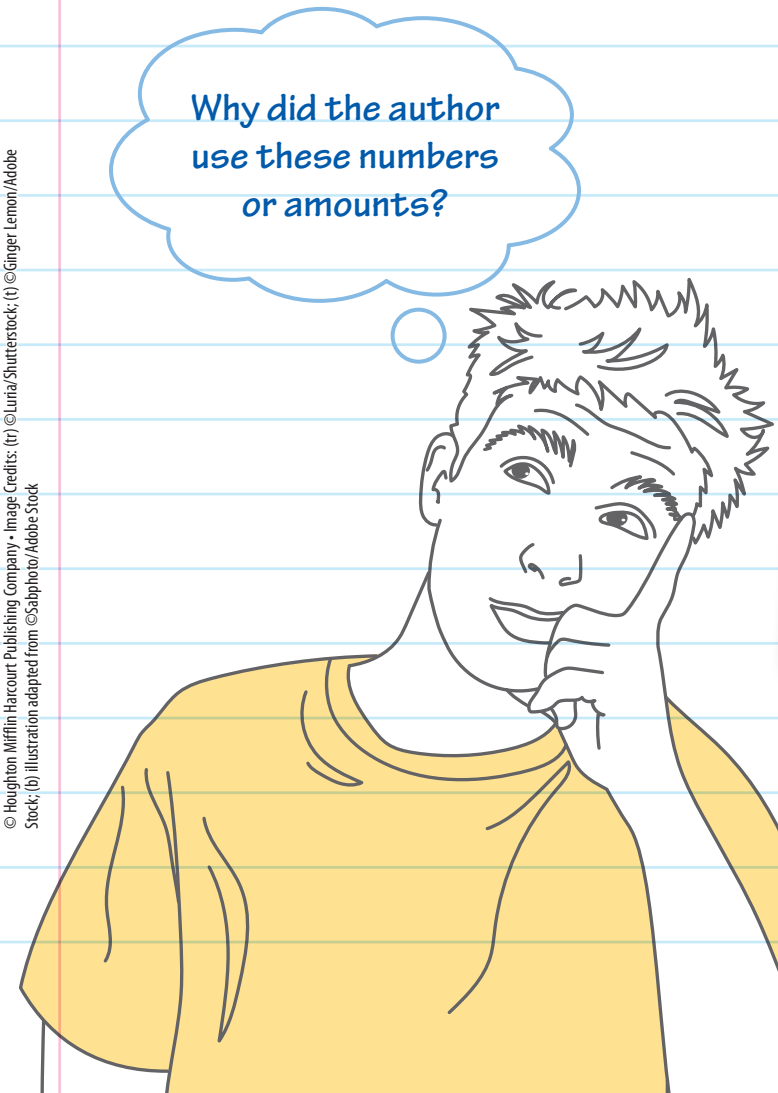
Numbers and Stats occur either when authors use specific figures to show amounts, size, or scale, or when they are vague when you would have expected more details.

Some key words that may show when an author is being vague include

- many
- most
- some
- longer
- bigger
- farther
- oldest

When you notice Numbers and Stats, pause. Think about why the author may have chosen to use or leave out specific figures in describing something.

A good question to ask is . . .



Every year, the world spends $800 billion on the military, $400 billion on cigarettes, $160 billion on beer, and $40 billion playing golf. It would only cost an extra $7 billion a year to put every child in school by the year 2010, giving them hope for a better life. This is less money than Americans spend on cosmetics in one year; it is less than Europeans spend on ice cream. . . .

—from "Craig Kielburger Reflects on Working Toward Peace," p. 498

RELATED READING SKILLS

- Draw conclusions
- Find facts
- Generalize
- Identify details
- Infer
- Make comparisons
- Recognize evidence
- Understand author's purpose or bias

© Houghton Mifflin Harcourt Publishing Company • Image Credits: (tr) ©Luria/Shutterstock; (t) ©Ginger Lemon/Adobe Stock; (b) illustration adapted from ©Sabphoto/Adobe Stock

Quoted Words

RELATED READING SKILLS

- Compare and contrast
- Draw conclusions
- Identify author's point of view
- Infer
- Identify cause and effect
- Separate fact from opinion
- Understand author's purpose or bias

Quoted Words occur when the author cites or quotes a person or group to provide support for a point. Authors often include opinions or conclusions from people who are experts on a topic or from people who were participants in or witnesses to events.

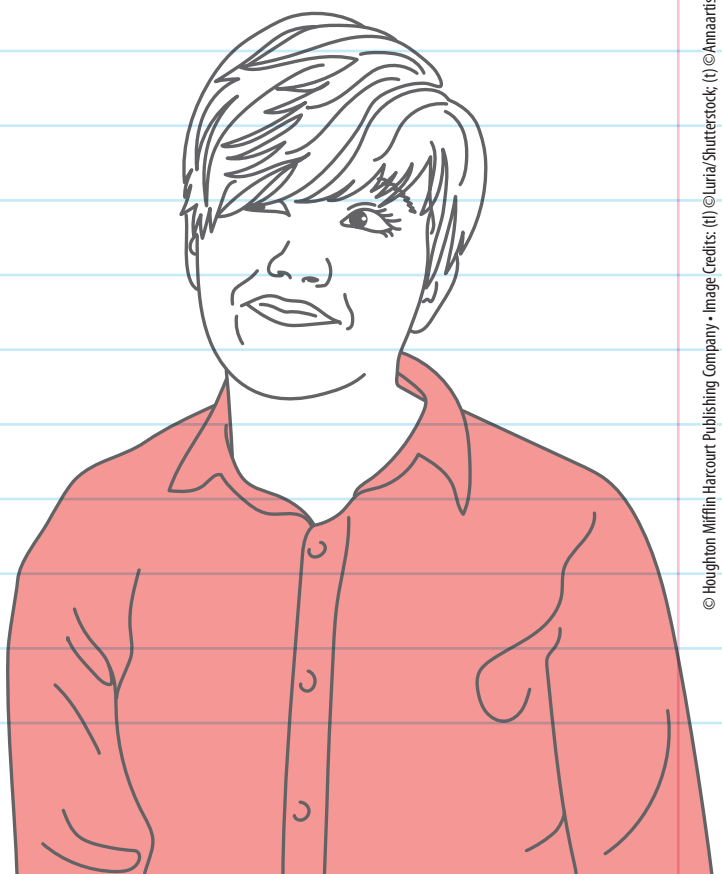
When you notice Quoted Words, pause. Think about why the author may have chosen to quote this particular person or group.

A good question to ask is . . .

Why was this person quoted or cited and what did this add?

Once again critics used the tragedy to assert that neither women nor blacks were mentally or physically able to be good pilots. "Women are often penalized by publicity for their every mishap," said Amelia Earhart, the most famous female pilot in aviation history. "The result is that such emphasis sometimes directly affects [a woman's] chances for a flying job," Earhart continued. "I had one manufacturer tell me that he couldn't risk hiring women pilots because of the way accidents, even minor ones, became headlines in the newspapers."

—from "Women in Aviation," p. 160



© Houghton Mifflin Harcourt Publishing Company • Image Credits: (tl) ©Luria/Shutterstock; (t) ©Annaartist/Shutterstock; (b) Illustration adapted from ©hbrh/Adobe Stock

Word Gaps

Ed
Notice & Note Peer Coach Videos

Word Gaps occur either when authors use vocabulary that is unfamiliar or when they use familiar words in ways that are new to you. Authors of informational texts often use words with multiple meanings, technical or scientific words, or words that are unique to specific subjects.

Sometimes authors provide clues to these words, such as putting them in boldfaced or italic font or highlighting them. Other times, authors follow a less-known word with the phrase *is like* to help explain it. Many times, however, the way you identify a Word Gap is simply by noticing that you've come across a word that you don't understand.

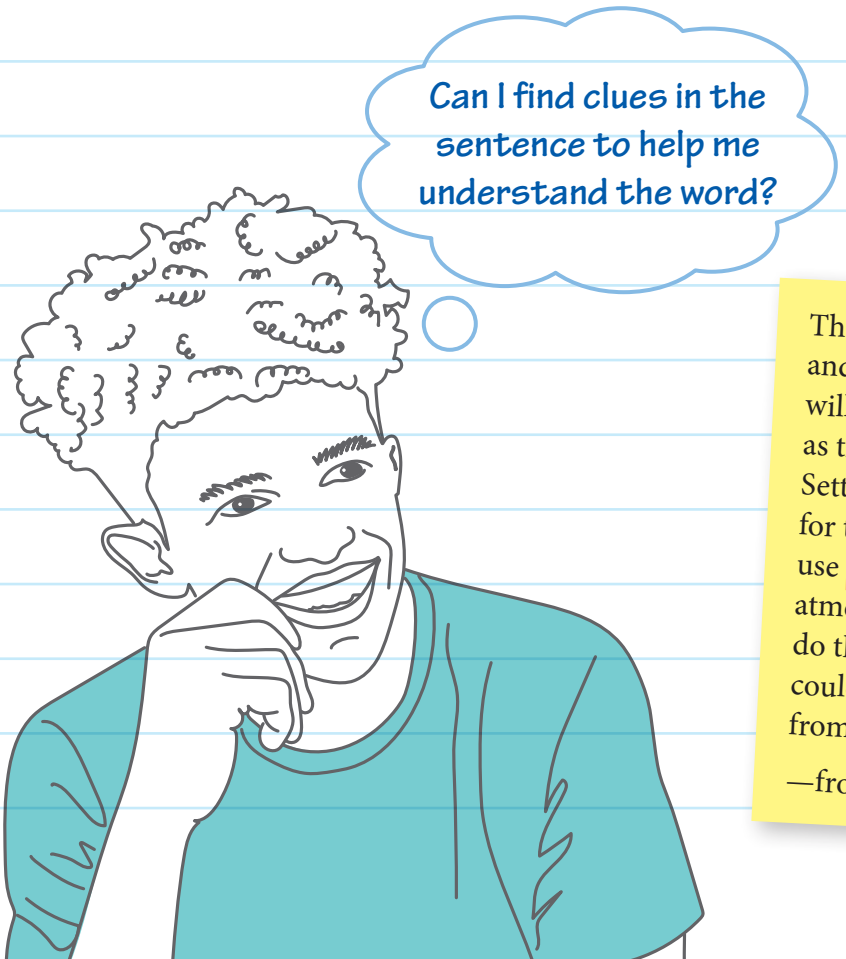
When you notice Word Gaps, pause. Ask yourself the following questions. The answers will help you decide if you need to look the word up or keep reading for more information.

Do I know this word from someplace else?

Does this seem like technical talk for experts on this topic?

RELATED READING SKILLS

- Generalize
- Identify details
- Infer
- Make comparisons
- Understand author's purpose or bias
- Use context clues



The city will need energy for heat and electricity. The best sources will be solar, geothermal, and wind, as there's no oil or gas on Mars. Settlers will also want to make fuel for trips back home. They'll likely use carbon dioxide from the Martian atmosphere to make methane gas. To do this, they'll need hydrogen. They could bring it from Earth or get it from water found on Mars.

—from "Martian Metropolis," p. 243

© Houghton Mifflin Harcourt Publishing Company • Image Credits: (tr) ©Luria/Shutterstock; (t) letter W ©Yaten Tau/Shutterstock, arrows ©Maximova Evgeniya/Shutterstock; (b) illustration adapted from ©Daniel Ernst/Adobe Stock

Using a Glossary

A glossary is an alphabetical list of vocabulary words. Use a glossary just as you would a dictionary—to determine the meanings, parts of speech, pronunciation, and syllabification of words. (Some technical, foreign, and more obscure words in this book are defined for you in the footnotes that accompany many of the selections.)

Many words in the English language have more than one meaning. This glossary gives the meanings that apply to the words as they are used in the selections in this book.

The following abbreviations are used to identify parts of speech of words:

adj. adjective ***adv.*** adverb ***n.*** noun
prep. preposition ***v.*** verb

Each word's pronunciation is given in parentheses. A guide to the pronunciation symbols appears in the Pronunciation Key below. The stress marks in the Pronunciation Key are used to indicate the force given to each syllable in a word. They can also help you determine where words are divided into syllables.

For more information about the words in this glossary or for information about words not listed here, consult a dictionary.

Pronunciation Key

Symbol	Examples
ă	p**a**t
ā	p**ay**
ä	f**a**ther, h**a**rd
âr	c**a**re
b	**b**ib
ch	**ch**urch
d	**d**eed, mi**d**led
ĕ	p**e**t
ē	b**ee**
f	**f**ife, **ph**ase, rou**gh**
g	**g**ag
h	**h**at
hw	**wh**ich
ĭ	p**i**t
ī	p**ie**, b**y**
îr	p**ier**
j	**j**udge
k	**k**ick, **c**at, pi**que**
l	**l**id, need**le*** (nēd´l)
m	**m**um
n	**n**o, sudde**n*** (sŭd´n)
ng	thi**ng**
ŏ	p**o**t
ō	t**oe**
ô	c**augh**t, p**aw**
oi	n**oi**se
o͝o	t**oo**k
o͞o	b**oo**t
o͝or	l**ure**
ôr	c**ore**
ou	**ou**t
p	**p**op
r	**r**oar
s	**s**auce
sh	**sh**ip, di**sh**
t	**t**igh**t**, stop**ped**
th	**th**in
th	**th**is
ŭ	c**u**t
û*r*	**ur**ge, t**er**m, f**ir**m, w**or**d, h**ear**d
v	**v**alve
w	**w**ith
y	**y**es
z	**z**ebra, e**x**ylem
zh	vi**s**ion, plea**s**ure, gara**g**e
ə	**a**bout, it**e**m, ed**i**ble, gall**o**p, circ**u**s
ər	butt**er**

Sounds in Foreign Words

KH	*German* i**ch**, a**ch**; *Scottish* lo**ch**
N	*French*, bo**n** (bôN)
œ	*French* f**eu**, **œu**f; *German* sch**ö**n
ü	*French* t**u**; *German* **ü**ber

*In English the consonants *l* and *n* often constitute complete syllables by themselves.

Stress Marks

The relevant emphasis with which the syllables of a word or phrase are spoken, called stress, is indicated in three different ways. The strongest, or primary, stress is marked with a bold mark (´). An intermediate, or secondary, level of stress is marked with a similar but lighter mark (´). The weakest stress is unmarked. Words of one syllable show no stress mark.

© Houghton Mifflin Harcourt Publishing Company

Glossary of Academic Vocabulary

abnormal (ăb-nôr´məl) *adj.* not typical, usual, or regular; not normal

affect (ə-fĕkt´) *v.* to have an influence on or effect a change in something

aspect (ăs´pĕkt) *n.* a characteristic or feature of something

attitude (ăt´ĭ-tōōd´) *n.* a manner of thinking that reflects a person's feelings; a particular state of mind

complex (kŏm´plĕks´) *adj.* consisting of many interwoven parts that make something difficult to understand

consume (kən-sōōm´) *v.* to buy things for your own use or ownership

contrast (kən-trăst´) *v.* to show differences between two or more things that are being compared

cultural (kul´chər-əl) *adj.* of or relating to culture or cultivation

despite (dĭ-spīt´) *prep.* in spite of; even though

element (ĕl´ə-mənt) *n.* a part or aspect of something

ensure (ĕn-shŏŏr´) *v.* to make sure or certain

error (ĕr´ər) *n.* a mistake

evaluate (ĭ-văl´yoo-āt´) *v.* to examine something carefully to judge its value or worth

feature (fē´chər) *n.* a prominent or distinctive part, quality, or characteristic

focus (fō´kəs) *v.* to direct toward a specific point or purpose

goal (gōl) *n.* the object toward which one's work and planning is directed; a purpose

inadequate (ĭn-ăd´ĭ-kwĭt) *adj.* not enough or sufficient to fulfill a need or meet a requirement

interact (ĭn´tər-ăkt´) *v.* to act upon each other

participate (pär-tĭs´ə-pāt´) *v.* to be active and involved in something or to share in something

perceive (pər-sēv´) *v.* to become aware of something directly through any of the senses

potential (pə-tĕn´shəl) *adj.* capable of doing or being something; having possibility

purchase (pûr´chĭs) *v.* to buy

rely (rĭ-lī) *v.* to depend on something or someone for support, help, or supply

resource (re´-sors´) *n.* something that can be used for support or help

specify (spĕs´ə-fī´) *v.* to state exactly or in detail what you want or need

stress (strĕs) *v.* to put emphasis on something

style (stīl) *n.* the combination of techniques that a writer uses to make his or her work effective and unique

task (tăsk) *n.* an assignment or work done as part of one's duties

text (tĕkst) *n.* a literary work that is regarded as an object of critical analysis

valid (văl´ĭd) *adj.* convincing or having a sound reason for something

© Houghton Mifflin Harcourt Publishing Company

Glossary of Critical Vocabulary

absolute (ăb´sə-lo͞ot´) *adj.* Something that is without qualifications or exceptions is ***absolute***.

absorb (əb-zôrb´) *v.* Things that ***absorb*** you occupy your time or attention.

accelerate (ăk-sĕl´ə-rāt´) *v.* When something ***accelerates***, its speed increases.

accomplishment (ə-kŏm´plĭsh-mənt) *n.* An ***accomplishment*** is a task that you succeed in doing.

acknowledge (ăk-nŏl´ĭj) *v.* If you notice or express recognition of someone, you ***acknowledge*** the person.

adaptable (ə-dăp´tə-bəl) *adj.* Something that is ***adaptable*** can change or adjust to meet new conditions.

addiction (ə-dĭk´shən) *n.* An ***addiction*** is a habit upon which a person becomes physically or emotionally dependent.

administration (ăd-mĭn´ĭ-strā´shən) *n.* A president's ***administration*** is his or her term of office.

advancement (ăd-văns´mənt) *n.* Something that is an ***advancement*** is an improvement or step forward.

anxiety (ăng-zī´ĭ-tē) *n.* ***Anxiety*** is an uneasy, worried feeling.

aquifer (ăk´wə-fər) *n.* An ***aquifer*** is an underground layer of rock that contains water.

arboretum (är´bə-rē´təm) *n.* An ***arboretum*** is a place where many trees are grown for educational or viewing purposes.

atmosphere (ăt´mə-sfîr´) *n.* An ***atmosphere*** is the gaseous mass or envelope that surrounds a planet.

avalanche (ăv´ə-lănch´) *n.* An ***avalanche*** is a large mass of snow, ice, dirt, or rocks falling quickly down the side of a mountain.

barren (băr´ən) *adj.* Something that is empty and lacking interest or charm is ***barren***.

beneficial (bĕn´ə-fĭsh´əl) *adj.* When something is ***beneficial***, it is good or favorable.

bogus (bō´gəs) *adj.* Something that is ***bogus*** is fake or not genuine.

burden (bûr´dn) *v.* If you ***burden*** someone, you create a situation that is difficult or stressful for him or her.

capacity (kə-păs´ĭ-tē) *n.* A person's ***capacity*** is his or her role or position.

collaborate (kə-lăb´ə-rāt´) *v.* If you work together with others, you ***collaborate*** with them.

collision (kə-lĭzh´ən) *n.* When two things crash into each other, the result is a ***collision***.

colonize (kŏl´ə-nīz´) *v.* When you ***colonize*** a place, you send a group of people to a new place to establish a colony or settlement.

combustion (kəm-bŭs´chən) *n.* ***Combustion*** is the process of burning, which produces heat and light.

commute (kə-myo͞ot´) *n.* A ***commute*** is a person's travel to and from work or school.

concession (kən-sĕsh´ən) *n.* A ***concession*** is a business at a sporting or entertainment event that sells food and drinks.

congestion (kən-jĕs´chən) *n.* ***Congestion*** is overcrowding, such as when too many vehicles cause a traffic jam.

consecutive (kən-sĕk´yə-tĭv) *adj.* When things are ***consecutive***, they follow one after another without interruption.

continuity (kŏn´tə-no͞o´ĭ-tē) *n.* In movies, ***continuity*** refers to making sure that things that were filmed at different times or out of sequence look as if they were filmed at the same time or in the intended sequence.

convivial (kən-vĭv´ē-əl) *adj.* A person who is ***convivial*** enjoys the company of others in a sociable manner.

corridor (kôr´ĭ-dər) *n.* A ***corridor*** is a narrow hallway or passageway.

crucial (kro͞o´shəl) *adj.* Something that is ***crucial*** is extremely important or significant.

© Houghton Mifflin Harcourt Publishing Company

deck (děk) *n.* The ***deck*** is the platform on a ship or boat where people stand.

delirious (dĭ-lîr´ē-əs) *adj.* Someone who is ***delirious*** is temporarily confused, often because of fever or shock.

detention (dĭ-tĕn´shən) *n.* If someone is held in custody before his or her trial, that person is in ***detention.***

dignified (dĭg´nə-fīd´) *adj.* Someone or something that is ***dignified*** has or shows honor and respect.

discrepancy (dĭ-skrĕp´ən-sē) *n.* When there is a ***discrepancy*** between two things, there is a difference or disagreement.

disorient (dĭs-ôr´ē-ĕnt´) *v.* To ***disorient*** is to make someone or something lose a sense of direction.

disquiet (dis-kwi´-it) ***v.*** Something that ***disquiets*** deprives someone of peace or rest.

distinguish (dĭ-stĭng´gwĭsh) *v.* To ***distinguish*** one thing from another means perceiving them as being different or distinct.

donate (dō´nāt´) *v.* To ***donate*** is to give, or contribute, something to a person, cause, or fund.

dubious (dōō´bē-əs) *adj.* If something is ***dubious***, it is questionable or not to be relied upon.

elaborate (ĭ-lăb´ər-ĭt) *adj.* Something that is ***elaborate*** has been carefully planned and constructed with great attention to detail.

embarrass (ĕm-băr´əs) *v.* To ***embarrass*** is to cause to feel uncomfortable or self-conscious.

enact (ĕn-ăkt´) *v.* If you ***enact*** something, you make it into a law.

encounter (ĕn-koun´tər) *n.* An ***encounter*** is a short meeting that is unplanned or unexpected.

entail (ĕn-tāl´) *v.* To ***entail*** means to have or require.

erupt (ĭ-rŭpt´) *v.* When something ***erupts***, it develops suddenly.

ethereal (ĭ-thîr´ē-əl) *adj.* If something is ***ethereal***, it is light and airy.

exhibition (ĕk´sə-bĭsh´ən) *n.* An ***exhibition*** is an organized presentation or show.

exploitation (ĕk´sploi-tā´shən) *n.* ***Exploitation*** is the unfair treatment or use of something or someone for selfish reasons.

fatal (fāt´l) *adj.* A ***fatal*** decision is a choice that results in death.

federal (fĕd´ər-əl) *adj.* Something that is ***federal*** relates to the U.S. government in Washington, D.C., and not to state and local governments.

forlorn (fər-lôrn´) *adj.* Something that is ***forlorn*** appears lonely or sad.

frantic (frăn´tĭk) *adj.* If you do something in a ***frantic*** way, you do it quickly and nervously.

fundamental (fŭn´də-mĕn´tl) *n.* A ***fundamental*** is a basic but essential part of an object or a system.

futile (fyōōt´l) *adj.* When something is ***futile***, it has no useful or meaningful result.

geothermal (jē´ō-thûr´məl) *adj.* ***Geothermal*** relates to the internal heat of the earth.

grimace (grĭm´ ĭs) *n.* A ***grimace*** is a sharp twisting of the face, indicating disgust or distaste.

habitat (hăb´ĭ-tăt´) *n.* A ***habitat*** is a structure that provides a controlled environment for living in very hostile or even deadly locations.

heirloom (âr´lōōm´) *n.* An ***heirloom*** is a valued possession that was passed down in a family.

hideous (hĭd´ē-əs) *adj.* When something is ***hideous***, it is repulsive or revolting.

hoax (hōks) *n.* A ***hoax*** is something that is meant to trick or fool someone.

idle (īd´l) *v.* When you ***idle***, you pass time without doing anything purposeful.

immerse (ĭ-mûrs´) *v.* If you ***immerse*** yourself in an activity, that activity is the only thing that you are focused on.

indifferent (ĭn-dĭf´ər-ənt) *adj.* Someone who is ***indifferent*** has no feelings one way or another about something.

inferior (ĭn-fîr´ē-ər) *adj.* If something is ***inferior***, it is lower in value and quality.

© Houghton Mifflin Harcourt Publishing Company

infinitely (ĭn´fə-nĭt-lē) *adv.* ***Infinitely*** means to a great extent, or with no limits.

inquire (ĭn-kwīr´) *v.* If you ***inquire*** about something, you ask about it.

insulate (ĭn´sə-lāt´) *v.* When you ***insulate*** something, you prevent the passage of heat through it.

interaction (ĭn´tər-ăk´shən) *n.* An ***interaction*** occurs when people speak or otherwise are in contact with one another.

inundate (ĭn´ŭn-dāt´) *v.* To ***inundate*** is to overpower with a huge amount of something.

irrelevant (ĭ-rĕl´ə-vənt) *adj.* Something that is ***irrelevant*** is unrelated to the matter under consideration.

latch (lăch) *v.* To ***latch*** means to hold onto or get hold of.

lobby (lŏb´ē) *v.* To ***lobby*** is to attempt to influence politicians to support the cause that you represent.

madame (mə-dăm´) *n.* ***Madame*** is a form of polite address for a woman.

mascot (măs´kŏt´) *n.* A ***mascot*** is a person, animal, or object used as the symbol of an organization, such as a sports team.

median (mē´dē-ən) *n.* A ***median*** is a dividing area between opposing lanes of traffic on a highway or road.

mesmerize (mēz´mə-rīz´) *v.* To ***mesmerize*** someone is to spellbind them.

metabolism (mĭ-tăb´ə-lĭz´əm) *n.* A living thing's ***metabolism*** is the chemical processes that give it energy and produce growth.

mistrust (mĭs-trŭst´) *v.* To ***mistrust*** is to be without confidence or trust.

moderate (mŏd´ər-ĭt) *adj.* When something is kept ***moderate***, it is kept within a certain limit.

moot (mōōt) *adj.* Something that is ***moot*** is unimportant or irrelevant.

muse (myōōz) *v.* When you ***muse***, you say something thoughtfully.

mutual (myōō´chōō-əl) *adj.* Something is ***mutual*** when everyone treats each other the same way or shares the same feeling.

navigation (năv´ĭ-gā´shən) *n.* The ***navigation*** of a ship or boat is the act of guiding it along a planned course.

negotiate (nĭ-gō´shē-āt´) *v.* When you ***negotiate***, you work with others to reach an agreement.

obituary (ō-bĭch´ōō-ĕr´ē) *n.* An ***obituary*** is a public notice of a person's death.

obsess (əb-sĕs´) *v.* If you ***obsess*** over something, your mind is filled with thinking about a single topic, idea, or feeling.

pendulum (pĕn´jə-ləm) *n.* A ***pendulum*** is a weight that is hung so that it can swing freely. Sometimes it is used in timing the workings of certain clocks.

plague (plāg) *v.* To ***plague*** something is to cause hardship or suffering for it.

porthole (pôrt´hōl´) *n.* A ***porthole*** is a circular window on a boat or ship.

possession (pə-zĕsh´ən) *n.* A ***possession*** is something you own.

precaution (prĭ-kô´shən) *n.* A ***precaution*** is an action taken to avoid possible danger.

prickly (prĭk´lē) *adj.* A ***prickly*** feeling is a tingling sensation.

procession (prə-sĕsh´ən) *n.* In a ***procession***, people or things move along in an orderly and serious way.

prominent (prŏm´ə-nənt) *adj.* If something is ***prominent***, it stands out.

prowess (prou´ĭs) *n.* ***Prowess*** is the strength and courage someone has.

radiation (rā´dē-ā´shən) *n.* ***Radiation*** is energy transmitted in the form of waves or particles.

recede (rĭ-sēd´) *v.* To ***recede*** means to become fainter or more distant.

reformer (rĭ-fôrm´ər) *n.* A ***reformer*** seeks to improve or correct practices or behaviors that cause harm.

relevant (rel´ə-vənt) *adj.* If something is meaningful or purposeful in current society or culture, it is considered ***relevant***.

reliable (rĭ-lī´ə-bəl) *adj.* A person or object that can be trusted, or depended on, is ***reliable***.

© Houghton Mifflin Harcourt Publishing Company

remorseful (rĭ-môrs´fəl) *adj.* If you are ***remorseful***, you feel very sorry about something that you have done.

repulse (rĭ-pŭls´) *v.* Something that ***repulses*** you makes you want to reject it because you find it disgusting.

restrictive (rĭ-strĭk´tĭv) *adj.* When something is ***restrictive***, it is limiting in some way.

ruse (rōōz) *n.* A ***ruse*** is a plan meant to deceive someone.

scarcity (skâr´sĭ-tē) *n.* When you experience a ***scarcity*** of something, you have a shortage or lack of that thing.

scurry (skûr´ē) *v.* To ***scurry*** means to hurry along with light footsteps.

skepticism (skep´tĭ-sĭz´əm) *n.* ***Skepticism*** is a doubting or questioning attitude.

sketchy (skĕch´ē) *adj.* If someone or something seems ***sketchy***, you doubt its authenticity or trustworthiness.

splinter (splĭn´tĕr) *v.* To ***splinter*** means to break up into sharp, thin pieces.

submerge (səb-mûrj´) *v.* To ***submerge*** is to descend beneath the surface of the water.

subtly (sŭt´lē) *adv.* To do something ***subtly*** means to do it in a manner hard to notice or perceive—that is, not obviously.

suede (swād) *n.* ***Suede*** is leather that is treated to be fuzzy and soft.

suppress (sə-prĕs´) *v.* If you ***suppress*** something, you try to keep it from being revealed.

swell (swĕl) *n.* A ***swell*** is a long, unbroken wave.

syringe (sə-rĭnj´) *n.* A ***syringe*** is a medical instrument used to inject fluids into the body.

token (tō´kən) *n.* A ***token*** serves as an expression or a sign of something else.

turnover (tûrn´ō´vər) *n.* In basketball, a ***turnover*** is a loss of possession of the ball.

upright (ŭp´rīt´) *adv.* Someone or something that sits or stands ***upright*** is in a strictly vertical position.

utilization (yōōt´l-ĭ-zā´shən) *n.* ***Utilization*** is when you put something to use in an effective way.

voice-over (vois´ō´vər) *n.* In a movie or television show, a ***voice-over*** is narration that is spoken by an unseen narrator or character.

wholly (hō´lē) *adv.* If a speech deals ***wholly*** with one subject, that is the only topic the speaker discusses.

© Houghton Mifflin Harcourt Publishing Company

Index of Skills

A

Academic Vocabulary, 2, 17, 29, 79, 98, 109, 121, 131, 149, 163, 177, 189, 210, 325, 337, 349, 359, 369, 373, 383, 413, 425, 439, 453, 461, 491, 503, 509, 517, 529, 545. *See also* Expand Your Vocabulary; Vocabulary Strategy
Again and Again (Notice & Note), 46, 63, 137, 364, 458
Aha Moment (Notice & Note), 76, 106, 224, 408, 540
alliteration, 125
analogies, 320, 326, 538, 546
analyze. *See also* Analyze Media; Analyze the Image; Analyze the Text
  Again and Again (Notice & Note), 46, 364
  argument, 274, 276, 278, 286, 287, 329, 334
  author's purpose, 251, 254
  central ideas, 239, 243, 434
  character, 101, 103, 171, 481, 484, 485, 486
  characters' qualities, 168
  character traits, 5, 9, 12, 13
  conflict, 101, 104, 168, 170, 172, 401, 405, 408
  Contrasts and Contradictions (Notice & Note), 435, 526
  documentary, 507
  domain-specific words, 487
  figurative language, 341, 344, 445, 447
  flashback, 5, 8
  folktales, 33, 36
  form, 127, 261, 264
  form in poetry, 125
  free-verse poetry, 511, 514
  graphic novels, 58, 70, 71, 73, 74, 75
  historical fiction, 535, 540
  humor, 33, 35
  irony, 495, 497, 498
  lyric poetry, 362–363, 370
  memoir, 341, 343
  Memory Moment (Notice & Note), 173
  mood, 44, 45, 47, 50, 213, 215, 216, 218, 221, 225, 227, 229
  myth, 113, 115
  narrator, 58, 60, 61, 65, 73
  novel in verse, 444, 447, 450
  Numbers and Stats (Notice & Note), 242, 288
  ode, 362, 365
  organizational structure, 429, 433
  perspective, 417, 419, 422
  persuasive media, 378
  plot, 5, 8, 133, 136, 138, 146
  point of view, 329, 333, 401, 403, 404, 409, 495, 497, 498
  poster, 380
  predictions, 421
  purpose, 329, 333, 417, 419, 422
  Quoted Words (Notice & Note), 25, 156
  realistic fiction, 481, 484, 487, 488
  repetition, 251, 254
  rhetorical devices, 274, 277, 289
  rhyme, 44, 50
  rhyme scheme, 44, 47, 353, 355
  science fiction, 213, 219, 222, 231
  setting, 168, 170, 172
  setting and motivation, 537
  sonnet, 353, 356
  sound devices, 45, 47
  structure, 181, 183, 186, 239, 243
  style and figurative language, 317, 319
  theme, 261, 264, 317, 321, 511, 514
  Tough Questions (Notice & Note), 10
  two-voice poetry, 455, 457
  video, 269, 379
  vocabulary, 10, 66, 143, 158, 186, 217
  word choice, 125, 128
  Words of the Wiser (Notice & Note), 406
Analyze Media, 270, 382, 384, 508
Analyze the Image, 1, 97, 209, 313, 399, 477
Analyze the Text, 16, 28, 38, 52, 54, 78, 82, 108, 120, 130, 148, 162, 176, 188, 192, 234, 246, 256, 266, 282, 292, 296, 324, 336, 348, 358, 368, 372, 374, 412, 424, 438, 452, 460, 462, 490, 502, 516, 528, 544, 548
Annotation in Action, 6, 22, 34, 45, 59, 102, 114, 126, 134, 154, 169, 182, 214, 240, 252, 262, 275, 318, 330, 342, 354, 363, 402, 418, 432, 445, 456, 482, 496, 512, 521, 534
antonyms and synonyms, 338
Apply to Your Draft
  argument, 304, 305, 306, 307, 308, 392, 393, 394, 395, 396
  informative essay, 90, 91, 92, 93, 94, 200, 201, 202, 203, 204
  research report, 556, 557, 558, 559, 560
  short story, 470, 471, 472, 473, 474
argument, 251, 274, 276, 278, 286, 287, 329, 334
argument, write an, 300–308, 388–396
  audience and purpose, 301, 389
  develop a draft, 304–305, 392–393
  edit, 308, 396
  mentor text use, 300, 304, 305, 388, 392, 393
  organize ideas, 303, 391
  peer review, 307, 395
  plan, 302–303, 390–391
  publish, 308, 396
  revise, 306–307, 394–395
  rubric, 301, 389
  student model, 307, 395
  writing prompt, 300–301, 388–389
Assessment Practice, 15, 27, 37, 49, 51, 68, 77, 107, 119, 129, 147, 161, 175, 187, 233, 245, 255, 265, 281, 291, 323, 335, 347, 357, 367, 371, 411, 423, 437, 451, 459, 489, 501, 515, 527, 543
audience, argument writing, 389
authors' perspectives, 518, 548
author's purpose, 21, 23, 251, 254
  annotate, 26
  critique, 26
  determine, 153, 155, 160

B

Big Questions. *See* Questioning Stance (Notice & Note)

C

capitalization, 94, 179, 249
cause and effect
  Again and Again (Notice & Note), 458
  Analyze Media, 270
  Analyze the Text, 188, 424, 502
central ideas, 239, 243, 520, 523
character, 101, 103, 166, 171, 192, 469, 481, 484, 485, 486
character traits, 5, 9, 12, 13, 168
Choices, 17, 29, 39, 53, 79, 109, 121, 131, 149, 163, 177, 189, 235, 247, 257, 267, 271, 283, 293, 325, 337, 349, 359, 369, 373, 383, 413, 425, 439, 453, 461, 491, 503, 509, 517, 529, 545
cite details, 528
cite evidence, 21, 24, 153, 156, 158
  Analyze the Text, 28, 108, 162, 188, 246, 348
cite sources, 88, 89, 198, 304, 555, 556
claims, argument writing, 302, 390
clauses, types of, 111
Collaborate & Compare
  arguments, 272–297
  authors' perspectives, 518–549

© Houghton Mifflin Harcourt Publishing Company

characters and people, 166–193
forms and elements, 360–375
moods, 42–55
persuasive media, 376–385
themes, 442–463
versions, 56–83
collaborative tasks, 55, 83, 193, 297, 375, 385, 463, 549
colons, 493
combining sentences with phrases, 531
commas, 41, 259, 505
and coordinate adjectives, 123
commonly confused words, 396, 415
compare. *See also* Collaborate & Compare
Analyze Media, 384, 508
Analyze the Text, 54, 120, 148, 162, 192, 234, 266, 296, 336, 374, 438, 452, 490, 528, 548
authors' perspectives, 518
characters and people, 166, 192
forms and elements, 360
Memory Moment (Notice & Note), 11
mood, 42, 54
persuasive media, 376
themes, 442
versions, 56, 82
complex sentences, 81
compound sentences, 151
concise writing, 191
conclusion, for informative essay, 91
conflict, 101, 104, 168, 170, 172, 401, 405, 408, 469
connect
Analyze the Text, 82, 120, 148, 358, 438, 452, 544
determine author's purpose, 160
folktales, 36
question, 498
Connect & Create, 85, 195, 299, 387, 465, 551
connotation and denotation, 125, 158, 164, 192, 284
context clues, 186, 190, 504
contrast. *See also* Collaborate & Compare
Analyze Media, 384
Analyze the Text, 82, 412
Contrasts and Contradictions (Notice & Note), 184, 230, 346, 435, 485, 526
controlling idea, for informative essay, 88, 199
coordinate adjectives, 123
coordinating conjunctions, 81
correlative conjunctions, 31
counterclaim, 303, 305, 391, 393
critique
Analyze Media, 270, 382, 384
Analyze the Text, 52, 54, 292, 296, 324, 372, 374, 462, 502
author's purpose, 26
determine central ideas, 525
determine themes, 118
figurative language, 447
memoir, 343
Memory Moment (Notice & Note), 513
point of view, 404
realistic fiction, 484

D

dangling modifiers, 237
denotation and connotation, 125, 158, 164, 192, 284
descriptive language, 471
details, evaluate, 153, 156, 158
determine author's purpose, 21, 23, 26, 153, 155, 160
determine central ideas, 429, 434, 436, 520, 523, 525
determine themes, 113, 118
develop a draft
argument, 304–305, 392–393
informative essay, 90–91, 200–201
research report, 556–557
short story, 470–471
dialogue, punctuating, 18, 474
dictionary, use a, 294
discussion. *See* group discussion; Turn and Talk
documentary, 507
domain-specific words, 487, 492
draw conclusions
Analyze Media, 382, 384
Analyze the Text, 16, 28, 38, 78, 176, 246, 266, 282, 358, 412, 502
cite evidence, 24, 158
conflict, 104
determine author's purpose, 155
evaluate details, 158
mood, 225
myth, 115
theme, 264

E

edit
argument, 308, 396
informative essay, 94, 204
research report, 560
short story, 474
elaborative techniques, argument writing, 392
ellipses, 493
Engage Your Brain, 4, 20, 32, 43, 57, 100, 112, 124, 132, 152, 167, 180, 212, 238, 268, 273, 316, 328, 340, 352, 361, 377, 380, 400, 416, 428, 443, 454, 480, 494, 506, 510, 519, 532
Essential Question, 1, 2, 95, 97, 98, 207, 209, 210, 311, 313, 314, 397, 399, 400, 475, 477, 478, 564
evaluate
Analyze Media, 270
Analyze the Text, 16, 28, 38, 52, 54, 78, 82, 108, 162, 188, 246, 256, 282, 292, 296, 336, 348, 368, 374, 412, 438, 490, 516
argument, 278
cite evidence, 156
Extreme or Absolute Language (Notice & Note), 499
historical fiction, 538, 539
Quoted Words (Notice & Note), 420
realistic fiction, 487, 488
evaluate details, 153, 156, 158
evidence, supporting, 304. *See also* cite evidence
examples, incorporating, informative essays, 90
Expand Your Vocabulary, 6, 18, 22, 30, 34, 40, 59, 80, 102, 110, 114, 122, 134, 150, 154, 164, 169, 178, 182, 190, 214, 236, 240, 248, 252, 258, 275, 284, 294, 318, 326, 330, 338, 342, 350, 402, 414, 418, 426, 432, 440, 482, 492, 496, 504, 521, 530, 534, 546. *See also* Academic Vocabulary; Vocabulary Strategy
explain, 246, 282
expository essay. *See* informative essay, write an
Extreme or Absolute Language (Notice & Note), 499

F

figurative language, 341, 344, 445, 447
figurative language, style and, 317, 319
figures of speech, 350
flashback, 5, 8
Focus on Genre
argument, 251, 274, 329, 378
documentary, 507
folktales, 33
free-verse poetry, 511
graphic novels, 58
historical fiction, 533
informational text, 21, 153, 181, 239, 417, 429, 520
media, 269
memoir, 341
myth, 113
novel in verse, 444
personal essay, 495
poetry, 44, 125, 261, 353, 362
realistic fiction, 481
science fiction, 213
screenplay, 58
short story, 5, 101, 133, 168, 317, 401
two-voice poetry, 455
folktales, 33, 36
form, 127, 261, 264
form in poetry, 125

© Houghton Mifflin Harcourt Publishing Company

forms and elements, 360, 374–375
free-verse poetry, 511, 514

G

glossary, 40
graphic novels, 58, 70, 71
Greek prefixes, 110
Greek roots, 248, 414
group discussion, 235, 271, 425

H

historical fiction, 533, 535, 538, 539, 540, 542
history writing, 520, 524
humor, 33, 35
hyphens, 493

I

identify
  Analyze the Text, 120, 130, 162, 188, 246, 368
  point of view, 403
  vocabulary, 24
identify details, argument writing, 391
identify patterns, 460
identify support, argument writing, 390
independent reading. *See* Reader's Choice
infer
  Aha Moment (Notice & Note), 76, 106, 224, 540
  analogies, 538
  Analyze Media, 270, 508
  Analyze the Text, 16, 28, 78, 148, 176, 188, 192, 256, 266, 282, 336, 348, 358, 452, 516, 528, 544, 548
  argument, 334
  character, 103, 485, 486
  conflict, 172
  Contrasts and Contradictions (Notice & Note), 184, 230, 485
  form, 127
  graphic novels, 71
  historical fiction, 542
  make inferences, 457
  Memory Moment (Notice & Note), 141
  mood, 227
  narrator, 61
  novel in verse, 447
  paraphrase history writing, 524
  plot, 146
  rhetorical devices, 289
  setting, 172
  setting and motivation, 536, 542
  structure, 183, 186
  Word Gaps (Notice & Note), 241
  Words of the Wiser (Notice & Note), 116
infographic, create an, 109, 311
informal debate, 29
informational text, 153, 181, 239, 417, 429
information gathering, 198
informative essay, write an, 86–94, 196–204
  audience and purpose, 87, 197
  develop a draft, 90–91, 200–201
  edit, 94, 204
  mentor text use, 86, 90, 91, 196, 200, 201
  organize ideas, 89, 199
  peer review, 93, 203
  plan, 88–89, 198–199
  publish, 94, 204
  revise, 92–93, 202–203
  rubric, 87, 197
  student model, 93, 203
  writing prompt, 86–87, 196–197
interpret
  Again and Again (Notice & Note), 63
  Analyze Media, 270, 382
  Analyze the Text, 16, 52, 54, 78, 108, 130, 162, 176, 188, 234, 266, 292, 324, 348, 358, 368, 372, 374, 424, 438, 460, 490, 502, 516, 544
  argument, 276, 286
  author's purpose, 254
  conflict, 405, 408
  Contrasts and Contradictions (Notice & Note), 346
  lyric poetry, 370
  make inferences, 135, 142, 145
  mood, 47, 50, 218, 221
  ode, 365
  paraphrase history writing, 526
  perspective, 419
  purpose, 419
  rhyme, 50
  rhyme scheme, 47, 355
  sound devices, 47
  style and figurative language, 319
  theme, 514
  Words of the Wiser (Notice & Note), 448
introduction
  informative essay, 200
  short story, 470
irony, 495, 497, 498

K

key ideas. *See* central ideas

L

language conventions
  capitalization, 94, 179, 249
  clauses, 111
  colons, ellipses, and hyphens, 493
  combining sentences with phrases, 531
  commas, 41, 505
  commas after introductory phrases, 259
  commas and coordinate adjectives, 123
  commonly confused words, 396, 415
  complex sentences, 81
  concise writing, 191
  coordinating conjunctions, 81
  correlative conjunctions, 31
  dangling modifiers, 237
  misplaced modifiers, 427
  precise language, 165, 351
  prepositional phrases, 547
  punctuating dialogue, 19, 474
  sentence structure, 339
  sentence variety, 327
  simple and compound sentences, 151
  subject-verb agreement, 295, 547
  subordinating conjunctions in complex sentences, 285
  transitions, 308
  verbals, 441
Latin roots, 143, 151, 217, 236, 524, 530
Latin suffixes, 122
Long Reads, 85, 195, 299, 387, 465, 551
lyric poetry, 362–363, 370

M

make inferences, 133, 135, 142, 145, 455, 457
  Analyze the Text, 460, 490
Make the Connection, 2, 98, 210, 314, 398, 478
media activities. *See also* documentary; video
  baseball card, 413
  brochure, 325
  diagram, 131
  illustration, 53, 349
  infographic, 337
  memes, 29, 267
  podcast, 235, 453, 509
  problem-solution chart, 383
  risks chart, 257
  sketchnote, 189, 425
  social-media page, 517
  storyboard, 79
  timeline, 163, 247, 461
  video, 271
  video critique, 491
  virtual-reality proposal, 121
  web of nature experiences, 373
memoir, 341, 343
Memory Moment (Notice & Note), 11, 141, 173, 513
mentor texts, use of
  argument, 304–305, 392–393
  informative essay, 90–91, 200–201
  research report, 556–557
  short story, 470–471
misplaced modifiers, 427
mood, 42, 44, 45, 47, 50, 213, 215, 216, 218, 221, 225, 227, 229
myth, 113, 114, 115

© Houghton Mifflin Harcourt Publishing Company

N

narrator, 58, 60, 65
notes, 555
Notice & Note
  Again and Again, 46, 63, 137, 364, 458
  Aha Moment, 76, 106, 224, 408, 540
  Contrasts and Contradictions, 184, 230, 346, 435, 485, 526
  Extreme or Absolute Language, 499
  Memory Moment, 11, 141, 173, 513
  Numbers and Stats, 242, 288
  paragraph frames, 85, 195, 299, 387, 465, 551
  Questioning Stance, 334
  Quoted Words, 25, 156, 420
  Tough Questions, 10
  Word Gaps, 241
  Words of the Wiser, 116, 406, 448
novel in verse, 444, 447, 450
Numbers and Stats (Notice & Note), 242, 288

O

ode, 362, 365
organizational structure, 429, 433
organize ideas for writing
  argument, 303, 391
  informative essay, 89, 199
  research report, 555
  short story, 469

P

panel discussion, 79, 561–562
paraphrase. *See also* summarize
  to avoid plagiarism, 560
  history writing, 520, 524, 526
peer review
  argument, 307, 395
  informative essay, 93, 203
  research report, 559
  short story, 473
personal essay, 495
perspective, 417, 419
persuasive media, 376, 378
plagiarism, paraphrase to avoid, 560
plan for writing
  argument, 302, 390–391
  informative essay, 88–89, 198–199
  research report, 554–555
  short story, 468–469
plot, 5, 8, 133, 136, 146
podcast, create a, 235, 309–310, 453, 509
poetry, 44, 125, 261, 353, 362
poetry reading, 369
point of view, 329, 333, 401, 403, 404, 409, 468, 495, 497, 498
possessive nouns, 178
poster, 380
precise language, 165, 351
predict, 417, 421
  Again and Again (Notice & Note), 137
  Aha Moment (Notice & Note), 408
  Analyze the Text, 176, 234
  author's purpose, 23
  determine central ideas, 523
  humor, 35
  plot, 136, 138
  science fiction, 231
prepositional phrases, 547
presentations
  film critique, 205–206
  infographic, 439
Preview the Texts, 3, 99, 211, 315, 401, 479
project-based learning
  documentary, 563
  infographic, 311
  photo collage, 397
  sketchnote, 95
  team song, 475
  vlog (video blog), 207
publish
  argument, 308, 396
  informative essay, 94, 204
  research report, 560
  short story, 474
punctuating dialogue, 18, 474
purpose, 197, 329, 333, 417, 419. *See also* author's purpose

Q

question, 495, 498
Questioning Stance (Notice & Note), 334
quotations to support ideas, 557
Quoted Words (Notice & Note), 25, 156, 420

R

Reader's Choice, 84–85, 194–195, 298–299, 386–387, 464–465, 550–551
realistic fiction, 481, 484, 487, 488
reasons, supporting, in argument writing, 304
reference resources, 24, 30
Reflect & Extend, 95, 207, 311, 397, 475, 563
repetition, 251, 254
research activities
  astronomy, 267
  basketball, 453
  crowdfunding, 189
  droughts, 359
  Earth Day activities, 369
  Francis Perkins, 529
  Harlem in the 20th century, 177
  International Space Station, 283
  rogue waves, 149
  trickster tales, 39
  WE Charity, 503
research report, write a, 552–560
  audience and purpose, 553
  as basis for panel discussion, 561–562
  develop a draft, 556–557
  develop research question, 554
  edit, 560
  mentor text use, 552, 556, 557
  organize research, 555
  peer review, 559
  plan, 554–555
  publish, 560
  revise, 558–559
  rubric, 553
  student model, 559
  writing prompt, 552–553
revise
  argument, 306–307, 394–395
  informative essay, 92–93, 202–203
  research report, 558–559
  short story, 472–473
rhetorical devices, 274, 277, 289
rhyme, 44, 50
rhyme scheme, 44, 47, 353, 355
roots. *See* Greek roots; Latin roots
rubrics
  argument, 301, 389
  informative essay, 87, 197
  research report, 553
  short story, 467

S

science fiction, 213, 219, 222, 231
screenplay, 58
sentence structure, 339
sentence variety, 327
setting, 168, 170, 172
setting and motivation, 533, 536, 537, 542
Short Reads, 84, 194, 298, 464, 550
short story, 5, 101, 133, 168, 317, 401
short story, write a, 311, 466–474
  audience and purpose, 467
  develop a draft, 470–471
  edit, 474
  organize ideas, 469
  peer review, 473
  plan, 468–469
  publish, 474
  revise, 472–473
  rubric, 467
  student model, 473
  writing prompt, 466–467
simple sentences, 151
sketchnote, 95, 189, 425
Social & Emotional Learning, 17, 29, 79, 109, 121, 149, 177, 235, 247, 257, 293, 349, 359, 373, 413, 439, 491, 503, 545
sonnet, 353, 356

© Houghton Mifflin Harcourt Publishing Company

sound devices, 45, 47
Sound Like an Expert, 2, 98, 210, 314, 400, 478
sources
  citing, 88, 89, 198, 304, 555, 556
  evaluating, 554
Spark Your Learning, 2–3, 98–99, 210–211, 314–315, 400–401, 478–479
Speaking & Listening
  choral reading, 53
  critique of poem, 131
  demonstration of website use, 293
  discussion with partner, 283, 529
  group discussion, 271, 325, 425, 509, 517
  mock interview, 545
  news report, 17
  panel discussion, 561–562
  pitch for biopic, 461
  podcast, 309–310
  poetry reading, 369
  poster critique, 383
  presentation of infographic, 439
  presentation of upcycling idea, 337
  presentation on Bessie Coleman, 163
  retelling of tale, 39
  role-play, 109
structure, 181, 183, 186, 239, 243
  informative essays, 199
student model
  argument, 307, 395
  informative essay, 93, 203
  research report, 559
  short story, 473
style and figurative language, 317, 319
subject-verb agreement, 295, 547
subordinating conjunctions in complex sentences, 285
suffixes, 10, 18
summarize. *See also* paraphrase
  Analyze Media, 508
  Analyze the Text, 16, 82, 120, 256, 292, 324, 424, 438, 528, 544
  determine central ideas, 436
  flashback, 8
  graphic novels, 73
  plot, 8
supporting evidence
  argument, 302, 390
  informative essay, 201
  research report, 556, 557
synonyms and antonyms, 338
synthesize, 28, 120, 192, 324, 336, 452, 460, 490

T

theme, 261, 264, 317, 321, 514
themes, compare, 442, 462
themes, determine, 113, 118
thesaurus, 440
timeline, 247
topic, 198
Tough Questions (Notice & Note), 10
transitions, 308
Turn and Talk, 14, 26, 37, 48, 51, 68, 77, 107, 119, 128, 146, 160, 174, 187, 232, 245, 254, 265, 280, 290, 322, 334, 346, 356, 366, 371, 410, 423, 437, 450, 459, 489, 500, 515, 526, 542
two-voice poetry, 455, 457

V

verbals, 441
verb tenses, consistent, 204
verify meaning, 422, 426
video, 269, 379. *See also* documentary
vocabulary. *See* Academic Vocabulary; Expand Your Vocabulary; Vocabulary Strategy
Vocabulary Strategy. *See also* Academic Vocabulary; Expand Your Vocabulary
  analogies, 320, 326, 538, 546
  context clues, 186, 190, 504
  denotation and connotation, 158, 164, 284
  dictionary use, 294
  domain-specific words, 487, 492
  figures of speech, 350
  glossary, 40
  Greek prefixes, 110
  Greek roots, 248, 408, 416
  Latin roots, 143, 151, 217, 236, 524, 530
  Latin suffixes, 122
  possessive nouns, 178
  reference resources, 24, 30
  suffixes, 10, 18
  synonyms and antonyms, 338
  thesaurus, 440
  verify meaning, 424, 428
  word origins, 66, 80, 258

W

Watch Your Language! *See* language conventions
word choice, 125, 128
Word Gaps (Notice & Note), 241
word origins, 66, 80, 258
Words of the Wiser (Notice & Note), 116, 406, 448
write
  argument, 29, 300–308, 388–396, 475
  article, 491
  blog post, 121
  character analysis, 79
  critique, 39
  diary entry, 17
  disaster-film proposal, 149
  email, 177, 383
  epilogue, 413
  free-verse poem, 517
  historical fiction, 545
  how-to guide, 207
  informative essay, 86–94, 196–204
  letter, 283
  literary analysis, 235, 349
  lyric poem, 373
  mission statement, 503
  note of apology, 109
  opinion essay, 337
  personal essay, 369, 509
  personal narrative, 271
  poem, 53, 131, 257, 267
  poem with type effects, 453
  research paper, 397
  research report, 552–560
  short story, 95, 293, 311, 466–474, 563
  sonnet, 359
  summary, 189, 529
  text-message conversation, 247, 325
  text-message opinion, 439
  tribute essay, 163
  two-voice poem, 461
  video-game storyline, 425
writing prompts
  argument, 300–301, 388–389
  informative essay, 86–87, 196–197
  research report, 552–553
  short story, 466–467

© Houghton Mifflin Harcourt Publishing Company

Index of Titles and Authors

A

Alarcón, Claudia, 275
Alexander, Kwame, 444
Allied with Green, 319
Anyabwile, Dawud, 59
Ashes of Roses, 535
Auch, Mary Jane, 535

B

Ball Hawk, 405
Benson, Sally, 115
Bradbury, Ray, 214
Brooks, David, 520
Bruchac, Joseph, 404

C

Caffall, Eiren, 275
Calabrese, Lori, 432
Carter, Arnetta, 22
Challenges for Space Exploration, 253
Coakley, Lena, 6
Craig Kielburger Reflects on Working Toward Peace, 497
Crossover, The, 446

D

Dark They Were, and Golden-Eyed, 215
Dobyns, Stephen, 126
Double Doubles, 457
Drought, The, 355

E

Eldorado, 50

F

Fleischman, Paul, 330
Flight of Icarus, The, 116
Frances Perkins and the Triangle Factory Fire, 522

G

Get in the Zone: The Psychology of Video-Game Design, 421
Giovanni, Nikki, 512

H

Harris, Eddy, 342
Heartbeat, 103
Helfrich, Amy, 354
Hughes, Langston, 169
Humans Need to Explore Space, 276

I

Icarus's Flight, 127
It's Not Just a Game!, 433
It Takes a Child (documentary), 506

J

Jackson, Judy, 506

K

Kielburger, Craig, 496

L

Leckie, Ann, 252
Let Robots Take to the Stars, 286
Lewis, J. Patrick, 456

M

Martian Metropolis, 241
McKissack, Fredrick, 154
McKissack, Patricia, 154
Millar, Aaron, 420
Mirror Image, 7
Mississippi Solo, 343
Monster: A Graphic Novel, 69
Monster (screenplay), 60
Myers, Walter Dean, 59, 482

N

National Aeronautics and Space Administration, 378
National Oceanic and Atmospheric Administration, 268
Neruda, Pablo, 363
Never Retreat, 331
Not Everything It Seems, 23
Nye, Naomi Shihab, 318

O

Oda a la luz encantada, 365
Ode to enchanted light, 364
Oliver, Mary, 363

P

Poe, Edgar Allan, 45
Poem for My Librarian, Mrs. Long, A, 513
Police Stop Changed This Teenager's Life, A, 183

R

Rogue Wave, 135

S

Seven Minutes of Terror (video), 268
Sherman, Josepha, 34
Sims, Guy A., 59
Sleeping in the Forest, 370
Sometimes a Dream Needs a Push, 483
Song of Wandering Aengus, The, 46
Stafford, William, 262

T

Taylor, Theodore, 134
Thacher, Meg, 240
Thank You, M'am, 170
Trash Talk (video), 379
Two Legs or One?, 35

W

Wang, Amy B, 182
What If We Were Alone?, 263
Women in Aviation, 155

Y

Yeats, W. B., 45
Yoo, David, 102
You're Part of the Solution (poster), 381

© Houghton Mifflin Harcourt Publishing Company

Acknowledgments

"Allied with Green" from *There Is No Long Distance Now: Very Short Stories* by Naomi Shihab Nye. Text copyright © 2011 by Naomi Shihab Nye. Reprinted by permission of HarperCollins Publishers.

Excerpts from *The American Heritage Dictionary of The English Language, Fifth Edition.* Text copyright © 2016 by Houghton Mifflin Harcourt Publishing Company. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company.

Excerpt from *Ashes of Roses* by Mary Jane Auch. Text copyright © 2002 by Henry Holt and Company, LLC. Reprinted by permission of Henry Holt and Company, LLC.

"Ball Hawk" by Joseph Bruchac from *Baseball Crazy* by Nancy Mercado. Text copyright © 2008 by Joseph Bruchac. Reprinted by permission of Barbara Kouts, Literary Agent.

"Craig Kielburger Reflects on Working Toward Peace" (retitled from "Reflections on Working Toward Peace") from *Architects of Peace* by Michael Collopy. Text copyright © 2000 by Michael Collopy. Used by permission of Michael Collopy.

Excerpt from *The Crossover* by Kwame Alexander. Text copyright © 2014 by Kwame Alexander. Reprinted by permission of Houghton Mifflin Harcourt.

"Dark They Were, and Golden-Eyed" by Ray Bradbury. Text copyright © 1949 by Standard Magazines, renewed © 1976 by Ray Bradbury. Reprinted by permission of Don Congdon Associates, Inc. Photocopying, printing and other reproduction rights are strictly prohibited.

"Double Doubles" from *Vherses: A Celebration of Outstanding Women* by J. Patrick Lewis. Text copyright © 2005 J. Patrick Lewis. Reprinted by permission of the Creative Company.

"The Drought" by Amy Helfrich. Text copyright © by Amy Helfrich. Reprinted by permission of Amy Helfrich.

"Frances Perkins and the Triangle Factory Fire" (retitled from "Chapter 2: The Summoned Self") from *The Road to Character* by David Brooks. Text copyright © 2015 by David Brooks. Reprinted by permission of Random House, an imprint and division of Penguin Random House LLC and Penguin Books Ltd. All rights reserved. Any third party use of this material, outside of this publication, is prohibited. Interested parties must apply directly to Penguin Random House LLC for permission.

"Get in the Zone: The Psychology of Video-Game Design" by Aaron Millar from *Muse,* May/June 2015. Text copyright © 2015 by Carus Publishing Company. Reprinted by permission of Carus Publishing Company. All Cricket Media material is copyrighted by Carus Publishing Company d/b/a Cricket Media, and/or various authors and illustrators. Any commercial use or distribution of material without permission is strictly prohibited. Please visit http://cricketmedia.com/licensing for licensing and http://www.cricketmedia.com for subscriptions.

"Heartbeat" by David Yoo. Text copyright © 2005 by David Yoo. Reprinted by permission of Writers House, LLC, on behalf of David Yoo.

"Icarus's Flight" from *Mystery, So Long* by Stephen Dobyns. Originally published by Penguin. Text copyright © 2006 by Stephen Dobyns. Reprinted by permission of Harold Ober Associates Incorporated.

"It's Not Just a Game" by Lori Calabrese from *Odyssey,* July 2009. Text copyright © 2009 by Carus Publishing Company. Reprinted by permission of Carus Publishing Company. All Cricket Media material is copyrighted by Carus Publishing Company d/b/a Cricket Media, and/or various authors and illustrators. Any commercial use or distribution of material without permission is strictly prohibited. Please visit http://cricketmedia.com/licensing for licensing and http://www.cricketmedia.com for subscriptions.

"Martian Metropolis" by Meg Thacher from *Muse,* July/August 2016. Text copyright © 2016 by Carus Publishing Company. Reprinted by permission of Carus Publishing Company. All Cricket Media material is copyrighted by Carus Publishing Company d/b/a Cricket Media, and/or various authors and illustrators. Any commercial use or distribution of material without permission is strictly prohibited. Please visit http://cricketmedia.com/licensing for licensing and http://www.cricketmedia.com for subscriptions.

"Mirror Image" by Lena Coakley. Text copyright © 1998 by Lena Coakley. Reprinted by permission of the author.

Excerpt from *Mississippi Solo* by Eddy Harris. Text copyright © 1988 by Eddy L. Harris. Reprinted by permission of Lyons Press.

Excerpt from *Monster* by Walter Dean Myers, illustrated by Christopher Myers. Text copyright © 1999 by Amistad/HarperCollins Publishers. Reprinted by permission of HarperCollins Publishers.

Excerpt from *Monster: A Graphic Novel* by Walter Dean Myers, adapted by Guy A. Sims, illustrated by Dawud Anyabwile. Text copyright © 1999 by Walter Dean Myers and © 2015 by the Estate of Walter Dean Myers. Illustrations copyright © 2015. Reprinted by permission of HarperCollins Publishers.

"Never Retreat" from *Eyes Wide Open* by Paul Fleischman. Text copyright © 2014 by the Brown-Fleischman Family Trust. Reprinted by permission of Candlewick Press.

"Oda a la luz encantada" from *Tercer libro de las odas* by Pablo Neruda. Text copyright © 1957 by Pablo Neruda and Pablo Neruda Foundation. Reprinted by permission of Agencia Literaria Carmen Balcells S.A.

"Ode to enchanted light" from *Odes to Opposites* compiled by Ferris Cook. Originally published in Spanish as "Oda a la luz encantada" from *Tercer Libro de las Odas* by Pablo Neruda, translated by Ken Krabbenhoft. Translation copyright © 1995 by Ken Krabbenhoft. Text copyright © 1995 by Pablo Neruda and Fundación Pablo Neruda. Text compilation copyright © 1995 by Ferris Cook. Reprinted by permission of Bullfinch/Hachette Book Group USA and Agencia Literaria Carmen Balcells S.A. All rights reserved.

"A Poem for My Librarian, Mrs. Long" from *Acolytes* by Nikki Giovanni. Text copyright © 2007 by Nikki Giovanni. Reprinted by permission of HarperCollins Publishers.

© Houghton Mifflin Harcourt Publishing Company

Quote by Amelia Earhart. Text copyright © by Amelia Earhart. Reprinted by permission of CMG Worldwide.

Quote by Ann Cotton from "Leading Questions" by Alison Benjamin from *The Guardian*, March 28, 2007. Text copyright © 2007 by Guardian News & Media Limited. Reprinted courtesy of Guardian News & Media Limited.

Excerpt from *Red-Tail Angels: The Story of the Tuskegee Airmen of World War II* by Patricia and Fredrick McKissack. Text copyright © 1995 by Patricia and Frederick McKissack. Reprinted by permission of Bloomsbury Publishing Inc.

"Rogue Wave" from *Rogue Wave and Other Red-Blooded Sea Stories* by Theodore Taylor. Text copyright © 1996 by Theodore Taylor. Reprinted by permission of the Theodore Taylor Estate and the Watkins/Loomis Agency.

"Sleeping in the Forest" from *Twelve Moons* by Mary Oliver. Text copyright © 1972, 1973, 1974, 1976, 1977, 1978, 1979, 1992 by Mary Oliver. Reprinted by permission of Little, Brown and Company and Charlotte Sheedy Literary Agency on behalf of the author. All rights reserved.

"Sometimes a Dream Needs a Push" from *Flying Lessons* by Walter Dean Myers. Text copyright © 2017 by Walter Dean Meyers. Reprinted by permission of DeFiore and Company. *Flying Lessons* published by Crown Books for Young Readers/Random House Children's Books in partnership with We Need Diverse Books. The story first appeared in *Boys' Life* © 2007.

"The Song of Wandering Aengus" from *The Wind in the Reeds* by William Butler Yeats. Text copyright © 1989 by Anne Yeats. Reprinted by permission of United Agents, LLP, a subsidiary of A.P. Watt, on behalf of Caitríona Yeats.

Excerpt from *Stories of the Gods and Heroes* by Sally Benson. Text copyright 1940 and renewed © 1968 by Sally Benson. Reprinted by permission of Dial Books for Young Readers, an imprint of Penguin Young Readers Group, a division of Penguin Random House LLC. All rights reserved. Any third party use of this material, outside of this publication, is prohibited. Interested parties must apply to directly to Penguin Random House LLC for permission.

"Thank You, M'am" from *Short Stories* by Langston Hughes. Text copyright © 1996 by Ramona Bass and Arnold Rampersad. Reprinted by permission of Hill and Wang, a division of Farrar, Straus & Giroux, Inc. and Harold Ober Associates, Inc.

"This Teenager Was Walking for Hours to and from Work—Until a Police Stop Changed His Life" by Amy B Wang from *The Washington Post* September 30, 2016. Text copyright © 2016 The Washington Post. Reprinted by PARS International on behalf of the Washington Post. All rights reserved. Protected by the Copyright Laws of the United States. The printing, copying, redistribution, or retransmission of this Content without express written permission is prohibited. www.washingtonpost.com

"The 12 Greatest Challenges for Space Exploration" by Annie Leckie from *Wired* February 16, 2016. Text copyright © 2016 by Condé Nast. Reprinted by permission of Condé Nast.

"Two Legs or One?" from *Forty Folk Stories from Around the World* retold by Josepha Sherman. Text copyright © 1996 by Josepha Sherman. Reprinted by permission of Marian Reiner on behalf of the publisher August House, Inc.

"What If We Were Alone?" from *The Way It Is: New and Selected Poems* by William Stafford. Text copyright © 1987, 1998 by William Stafford and the Estate of William Stafford. Reprinted by permission of The Permissions Company, Inc. on behalf of Graywolf Press, Minneapolis, Minnesota, www.graywolfpress.org and Kim Stafford.

© Houghton Mifflin Harcourt Publishing Company